

Provincetown Printers' Show at Brown Robinson's

By W. G. Bowdoin.

Wood block printing by the Provincetown Printers, enters most appealingly into an exhibition that constitutes the attraction at the Brown Robinson Gallery, No. 415 Madison Avenue, at 48th Street, that is to be continued until April 16. The catalogue contains 111 numbers.

The collection as a whole is gay and bizarre and includes black and white prints as well as those done in color. It shows much of the possibilities that lie in this interesting field.

The prints are characterized by a kind of flexibility that translates the chosen subjects with originality and force, and fill a space not occupied by any other of the arts.

Eleanor Schorer sends three prints respectively entitled, "Medallion," "Formal Flower Panel," and "Wind-Blown Trees, Cape Cod," of which the last named is the best and most spirited. The wind movement is delightfully expressed. "The Medallion" is less happy and the trend toward the grotesque is pronouncedly featured.

William Zorach is again ultra-modernistic in at least two of his contributed prints, in both of which he gambols with a boat with the most audacious conceivable figures in the place of the crew.

B. J. O. Nordfeldt, in his offerings, exemplifies certain developments of the wood block print and illustrates the use of color in this medium. "The Japanese Print" is at least suggested by him. His "Neighbors" and "Monday Morning" are particularly noteworthy.

Tod Lindemuth confines himself to black and white in his two contributions, both of which are pleasing studies.

The work of John Held Jr. recalls the Chap Book illustrations of long years ago.

Max Weber's two black and white prints are poor in design as well as in impression. They are, as might be expected, highly and ultra-modernistic.



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EASTERN S. S. LINES

MUSIC NOTES.

The National Symphony Orchestra, which keeps industriously at it, observed its third concert of the week yesterday in Carnegie Hall under Arthur Bodanzky's leadership. The programme was not exacting and Francis Macmillen, violinist, gave it weight by playing the Goldmark concerto in nimble fashion.

The Metropolitan Opera folks staged "Louise" for their Wednesday night patrons and it was hugely enjoyed. The big cast enlisted was a majority of the opera company, some of whom "double up" on roles. There was spirit in last night's performance, and Miss Farrar appears to be moulding her Louise on a carefully designed pattern laid down by Harold Whitehill and Louise Beret were other principals.

CONCERTS AND MUSIC.

Brooklyn Academy of Music Opera House

THURSDAY, April 14, 1921

Tenor Francesco Giordanni

LUCIA DI LAMMERMOOR

ORCHESTRA OF SIXTY

Director, EUGENIO PINELL

METROPOLITAN OPERA HOUSE

TO-NIGHT at 8:15

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FRANCINE LARRIMORE

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LYCEUM THEATRE

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MANHATTAN OPERA HOUSE

BRINGING UP FATHER

CORT LAURETTE TAILOR

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